



LITERARY SUPPLEMENT

# T.L.S.

28 JULY 1972

No. 3,674

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## THE TIMES LITERARY SUPPLEMENT

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... at the Royal Academy, 1888, detail of the picture by H. J. Brooks in the National Portrait Gallery. In the foreground, from left to right, are John, Fifth Earl of Spencer; Sir Charles ...

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247pp plus 130 photographs.  
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ful influence of Roger Fry was pervasive. So far as the museums were concerned the governmental record was indeed deplorably philistine. In 1842 Mrs Jameson was willing: "It has been a subject of astonishment to intelligent foreigners that in a country like England, possessed of such vast resources of wealth and power, no National Gallery of art should have existed till within the last twenty years". Vienna, Paris, Amsterdam, Madrid and Berlin were all ahead of us in this respect. And when the opportunity to acquire the Angerstein collection seemed to provide the ideal stimulus to the creation of a national picture collection, it was only the fortunate repayment of an Austrian loan of some £6m, which enabled Lord Liverpool to stand up to fierce economic opposition to the scheme within the ranks of his own followers. It is true that even had the nation failed to purchase them,

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# Reasonable brevities and rural peripheries

JAMES REEVES:  
Poems and Paraphrases  
51pp. Paperback, £1.

ROBERT GIFFINGS:  
American Journey  
31pp. Paperback, 75p.  
Heinemann Educational.

NATHANIEL TARN:  
A Nowhere for Vallejo  
9pp. Cape, £1.45.

PHILIP CALLOW:  
Dare Wires  
40pp. £1.25.

EDWARD STOREY:  
A Man in Winter  
40pp. £1.10.

DIANA McLOGHLEN:  
The Last Hemlocks  
40pp. £1.25.

Chaito and Winthia Hogarth Press.

FEIRENCE BULL:  
Saint David's Day  
36pp. Allison and Busby, £1.40.

James Reeves has had a long career as a poet. Beginning in the Cambridge literary magazines of the late 1920s, alongside Eliot, he has kept up a steady production ever since. As a writer for children, and as someone professionally concerned with educational books, he is a prolific and respected figure but his own poetry has never had quite the attention it deserves. When Yeats was scouring round for work to put into the *Oxford Book of Modern Verse*, Robert Graves urged him to look at Reeves, whose first book had just appeared. Yeats's dismissive reaction—almost as insensitive as his rejection of Wilfred Owen—was:

Two reasonable, too truthful. We poets should be good liars, remembering always that the Muse is a woman and prefer the embrace of gay, warty lads. It is a reasonableness and truthfulness that Reeves shares with other recent poets whose work earned respect rather than fashionable enthusiasm but who are beginning to be more

warmly assessed: one thinks of Andrew Young and Norman Cameron, in both of whom Reeves himself has consistently drawn attention. *Poems and Paraphrases* is the third of James Reeves's books of verse to appear since the *Collected Poems* of 1960. Much of it consists of work on an even smaller, nearer, more epigrammatic scale than before, in the section of eleven "Baguettes"—quatrains and couplets of iambic pentameter and resignation:

How badly and how beautifully she speaks.  
Her voice is like a Sunday evening chime.  
As stupid and evocative as her face,  
Moving and childish as an ancient rhyme.

This is risky work, trusting all on the accuracy of a single shot: approximations won't do. Indeed, the brevities do not always work. "Ritology" is an outlier rather than a bull. When the goose wrote a book On Konrad Lorenz,

Ethology  
Will begin to make sense.

Elsewhere, Reeves adds some translations of poems by Rimbaud, Apollinaire, Brecht and other French and German poets; though he calls them "paraphrases", they are much closer to straight verse translations than "imitations", and they have no particular distinction. It is in a handful of slightly longer but still laconic and disciplined poems that Reeves continues to show his special classic-romantic talent, a chaste but certainly not unfeeling voice:

You too will learn to cry when you are older  
And know there is no gain in holding back.  
The rigid mouth, poised eyebrow and cold shoulder  
Are tokens, not of fullness, but of lack.  
The scolding tears of infants rolling down  
Express the plenitude of sheer despair:  
You realize by then that rainbows  
Acres of drought, and tempests cool the air.

Robert Giffings is another disciplined traditional craftsman, but one whose chief energies have never seemed to go into his poetry. Not that he lacks ambitious notions: his last book of poems included a semi-dramatic sequence about Lawrence and Trenchard which at least earned marks for effort and ingenuity if not for judgment and execution. His new work is a sequence of twenty-five sonnets drawing on a winter journey by air to America and back, and it would be wrong to assume that such a form and occasion demonstrate a played-out literary exercise in

occasional verse. There is real feeling behind Giffings's sometimes congested and contorted syntax, and a persistent urgence which effectively mutes Hardy, Meredith and even Robert Lowell's *Notebook* style with something of its own.

For me, the high memorial building  
One with the youth its walls common  
Dead Yankee volunteers. This ancient  
Where it was raised, whispers their  
Names: the late  
Laughs stilted and the path is sharp  
Like glass.

In earlier books, Nathaniel Tarn has shown that he is a poet who relies almost entirely on evocative locales and borrowed resonances for his effects: a woman in childbirth becomes an emblematic map of Israel, anthropological plainings and reconcile reading merge with cosmopolitan place-names and fat-fingering incantations, the School of Oriental and African Studies is Peru. So it continues to be in *A Nowhere for Vallejo*, much of which (says the blurb) "takes the form of an imaginary journey to the Inca empire of Peru". This title-sequence, which seems to use César Vallejo tirratically given the sobriquet "the caesarian" (throughout as Virgil to Tarn's Dante, is a loosely-strung, free-ranging set of extrapolations from Vallejo and also from his fellow half-Inca predecessor, Garcilaso de la Vega. The true lines themselves, and themes of myth, conquest, repression and exile, appear fitfully and lamely. The whole thing is delivered in a tone of staccato portentousness, and is laid out on the page in the Charles Olson-like manner of grandiloquence. When Tarn is speaking in what A. Alvarez some years ago named "Minnesota-Peruvian", none of this really matters. But in the book's final poem, pretentiously titled "Requiem for Huiusmodi Israel", the amount of justifiable personal grief that suffocates under all such further makes one realize how dis-

abling and magical  
manner is when he  
from whatever a  
out of a book of  
mings.

The latest title, *Poems from Chaito*, is little better than the last. It is a blurbily honest book, full of moments of domestic self-thought and almost, though they are, like food, more elegant socks and slippers than the very lonely being of the last book. What I've got? "Giffings" and "Maggie" are the two main characters. On the other hand, the book is a very good example of bringing the more resolute modernist "A Frosty Night" to the point.

Edward Storey's book has faults, as all instant must. Stephen Fay, Lewis and Magnus Linklater are the two main characters. On the other hand, the book is a very good example of bringing the more resolute modernist "A Frosty Night" to the point.

Howard Storey's book, vanishingly small, is both as selling and as writing. It is a small book, but it is a very good example of bringing the more resolute modernist "A Frosty Night" to the point.

## Doing time, not life

BY FAY, LEWIS CHESTER  
MAGNUS LINKLATER

Inside Story of the Howard Clifford Irving Affair.  
André Deutsch, £2.75.

History rarely comes off. This is the story of the Howard Clifford Irving Affair. It is a book that is both a history and a biography.

Irving and his helpers tried, and very nearly succeeded, in accomplishing what confidence men call "the Spanish prisoner caper". The subject or "mark" is approached with a story about a fantastically rich man whose wealth is secreted in a Latin American state and who is held prisoner by the Spanish Government. All that is needed to bring about the prisoner's release and substantial rewards is \$50,000 but the mark is cautioned not to say anything to anyone, including the authorities, about the deal. This transparent stratagem, slightly altered by the ingenious Mr Irving, nearly worked. Greed took over. The profits from the book and the magazine articles, the money the prisoner would turn over to those who brought about his release, led intelligent men astray. They accepted Mr Irving's warning that no mention should be made of his

story of *Hoax* is complicated. The book has faults, as all instant must. Stephen Fay, Lewis and Magnus Linklater are the two main characters. On the other hand, the book is a very good example of bringing the more resolute modernist "A Frosty Night" to the point.

## By wire and by wave

BY DAVID CHANEY

Mass Communication  
Macmillan, £3.50.

Top Ten words in any fashionable guide through progressive technology would nowadays have to include relationship, communication, media and mass communication. Not only does the word abandon the limited of being able to switch their sets on and off, it often

over the state of the nation is on the media. We are thus the transfer of original sin on to the uses of electronic

literature about technical, sociological and aesthetic aspects of modern mass communications is now beginning to emerge. Unfortunately, practitioners and theoreticians occupy not just different ground but different worlds. Theoreticians seem concerned to make the study of mass communications, unavoidably a new discipline, academically respectable. Nothing wrong with that, provided the language such studies are written in is intelligible to just a few souls outside the groves of academe.

Brenda Maddox, an accomplished journalist on the staff of *The Economist*, has no academic ambitions in her new book, *Beyond Babylon*. It is a fascinating account of the new possibilities in the television and telephone industry. Her tone is enthusiastic when she describes what is already possible: cable television with dozens of stations at the command of your knob, vastly better telephone services, newspapers printed in your own home. However, the moment she contemplates the various political and commercial

interests handling these wonders she becomes a traditional chronicler of the follies of mankind. *Beyond Babylon* deserves careful reading and a wide circulation.

David Chaney's *Processes of Mass Communication* is part of a series called "New Perspectives in Sociology". The publishers see it as an opportunity for young sociologists to present original material, to summarize and to review critically certain key themes and controversies in their subject. They add: "For non-specialists the monographs provide a clear and authoritative insight into the concerns and perspectives of the modern sociologists."

The present reviewer could not cut his way through the sociological jargon. A sociologist, from another field, was called in to help but retreated. Other sociologists, in the same field, may be tuned to Mr Chaney's wavelength but the non-specialist ought to be warned off. It is unlikely that the publishers' aim has been attained in this book.

Goodlad's *History of Popular Drama* (Heinemann Educational) is a book that is both a history and a biography.

Verger, British adult spends hours a week in front of his television set, much of it watching forms of dramatic fiction—Westerns, domestic comedy, fiction, thrillers, adventure. Verger nearly as much time to every other kind of programme put together, and far more viewing hours.

Goodlad's book is devoted to a very thorough review of the literature. The conscientious reader might feel a trifle weary by the time he reaches Dr Goodlad's own contribution: an analysis of television and London theatre plays during the years 1955-65. The popularity of live drama is measured simply by audience size, which automatically excludes plays put on at subsidized theatres for a limited run, and for the television analysis only single self-contained plays are included. Unfortunately during the period of study there was a progressive diminution in the number of single plays in favour of serials and series. Common observation suggests that the latter type of programme is far more popular than the self-contained play, and simply cheaper to produce,

## Vital values

DIANA LAURENSEN and  
ALAN SWINGWOOD

The Sociology of Literature  
281pp. MacGibbon and Kee, £2.75.

This is a difficult book to place. Its intended reader is a "student of human nature", a Gulliver whose innocence and complacency it is not Alan Swingwood's wish to disturb. On the contrary, his simplicity excuses the unexciting tone, permits a discussion of structuralism so brief as to be almost derisory and makes it possible to confuse humanist, idealist and Marxist positions—that the sociologist's task—"to articulate the nature of the values embedded in literary works"—comes to seem a perfectly easy and straightforward one.

Rigour in identifying the theoretical positions of critics and writers is surely a step towards recognizing "the nature of values". Yet Dr Swingwood attributes Lukács's early work and Lucien Goldmann's theory of society to "a much more flexible Marxism", in gratitude, perhaps, for their substitution of idealism and humanism for the revolutionary potential. In fact, Lukács described his early writing as combining epistemology, and acknowledged the influence of the Heidelberg School. Dillier, Simmel and Max Weber, and of an anti-positivism which was largely conservative and romantic. Similarly, the Neo-Hegelianism of Goldmann should be identified, simply because his concepts—world views, transindividual subject, problematic hero, dialectical sociology—are not Marxist as such, and are confining in ways which are not satisfactorily discussed here in the brief introduction to part three.

Though disquieted by some of Goldmann's conclusions, Dr Swingwood accepts his central emphasis on the writer's power to express "world views", the hypothesis that it is the imaginative transposition through the creation of a universe of individual characters and particular situations, of the mental structure of privileged groups (structures which we have called world views) which constitute the essence of great art and literary creations (Goldmann, *TS*, September 28, 1967).

This formulation enables Dr Swingwood to approach literature as "a critical activity involving problematic values", but dismays him by its dismissal of alienated writing. None the less, he is not provoked into a serious critical discussion of Goldmann's (or Lukács's) theories. Instead he waives criticism by confessing "we are not, however, engaged in a work of original intention". This is pleasantly modest, but irritating also, for it sidesteps the question of whether the chosen methodology is the most satisfactory one for a literary sociologist to adopt. It involves acceptance of the elitist, mystifying, non-dialectical concept of "world views", and of a crude homology which condemns the artist in a capitalist society to an impotent search for authenticity values. A victim of capitalism, the artist is

devoid of resources, both in literary traditions and in the interaction of linguistics and poetics. Such a sociology of literature is basically reductive, and Dr Swingwood's account of structuralism is too brief to provide him with enough material to counteract Goldmann's monism or provide an alternative model.

Instead, Dr Swingwood offers the idea of "creative vitalism" as the writer's saving grace. It might have been more useful to go into a thorough consideration of other methodologies. No mention is made of Walter Benjamin who combines a Marxist sociological approach with a linguistic one, and brilliantly illuminates the relationship of art and society as posited by the manifesto of the Prague Linguistic Circle: "Everything in the work of art and in its relation to the outside world... can be discussed in terms of sign and meaning."

Despite the wish to avoid reductiveness, Dr Swingwood's approach is too confining to be of great use. Rightly he points out "the extreme ambiguity of the concept of world views", but only in order to emphasize the ironic mode of values. Fielding "fits the middle-class nexus" in so much as his fictional world is a subversive commentary on society. (Surely then, so is Defoe's—a straightforward account of commodity fetishism and market values.)

The second part of the book, "The Writer and Society" by Diana Laurenson, describes the socio-economic forces which affect writers, and concludes: "the function of the novel as a medium for expressing a critique of society and of social relationships within it, remains assured." But if "analysing fiction sociologically" involves no more than the identification of progressive and non-progressive values, then it is easy to improve D. H. Lawrence and Henry D. Montherlant, and (perhaps) to praise the George Orwell of 1984, and still to say very little about "the essence of great art". What the critic wants from a sociology of literature is a much subtler recognition of the distortions of ideology and their effect on the creative imagination, and a much more acute sensitivity to the anarchic power of poetic language.

One of the most fertile and imaginative centres of research into communication is the Institut de Littérature et de Techniques Artistiques de Masses run by Robert Escarpit in Bordeaux. The Institut has just brought out, edited by M. Escarpit and Charles Bouzias, a collection of papers called *Symposiums partiels de communication* (225pp. Paris: Mouton). These papers originated in a series of seminars given at the Institut in 1969-70, and examine the use of the term "communication" in various social sciences. The contributors are mainly from the University of Bordeaux, but there are one or two from Paris (including the always instructive Tzvetan Todorov), and one whose function is the peculiar and imposing one of "consumer politeness".

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## How Old's The Moon?

How old's the moon?  
The moon's thirteen,  
Thirteen years and seven more.  
The moon's still young.  
It bore that child:  
This other child the young moon bore.

Who'll carry the child?  
Let Oman carry it.  
Where, O where, is Oman gone?  
Oman went  
To buy some tea,  
To buy some oil is Oman gone.

In front of the oil-shop  
Oman slipped,  
Fell and split a quart of oil.

Then what happened?  
Taro's dog  
And Jiro's dog, they licked it all.

So then what happened  
To those two lap-dogs?  
Those two dogs have now become  
One the skin  
Of a tumbourine,  
One the skin for a big round drum.

Facing this way,  
Rattle tat tat:  
Facing that way, rattle tat tat.  
Two dead dog-skins,  
Two dead dog-skins,  
Dog-skins squashed and beaten flat.

Japanese Children's Verse  
Translated by GRAEME WILSON

## Made and remade things

THOMAS FITZSIMMONS  
(Translator)

Japanese Poetry Now  
134pp. André Deutsch, £1.80.

GRAEME WILSON and ATSUMI IKUKO (Translators)

Three Contemporary Japanese Poets  
Atsugi Hiroshi, Shirahashi Kazuko,  
Tanikawa Shuntaro,  
80pp. London Magazine Editions, £2.

English versions of modern Japanese poetry are not difficult to come by, and there are manners of translation to suit most tastes. Some have been collaborative ventures (Nihonmya and Enright, Bowra and Thwain), others have been individual efforts, such as those by James Kirkup and Gary Snyder. There is the continuing labour of Graeme Wilson at the seemingly endless quarry of Hagihara. A new anthology in this area is almost forced into a position of making special claims.

The blurb to Thomas Fitzsimmons's collection asserts that it increases our understanding of "a little-explored area of poetry", and Professor Fitzsimmons's own preface gropes portentously towards some large-scale generalizations:

Mystery is one of the words rejected

In our time, itself a mystery, both the time and the rejection. Yet no other word more accurately focuses on points in time where/when persons and made things cross in such a way that the made thing happens, is lived, through and into.

Quite what this has to do with modern Japanese poetry is not made clear, except that Professor Fitzsimmons, having established his credentials as a mystery man, evidently felt free to be "less concerned with precision of transcription of detail than with fidelity to pattern and whole, the human vision vibrates there". So the poems are "remade into English".

The result is too often like certain Japanese soups, or at least on these soups appear to certain Western palates: a tiny lump of nourishing but bland stuff floating in an insipid, unpalatable liquid. The individuality of almost all the poets has been so diluted that most of them read as if they spent their formative years at the feet of some Black Mountaineer. Thus Kikuo Tokano

never still  
love  
collide  
nothing works  
you can only be still  
spinning vainly  
around yourself.

And Hiroshi Kawasaki:

these dry lips of yours  
like crusted bread put  
them here against the full  
moon of the figure face  
closer all the way.

A few survive better than this: Ryūichi Tamura, Hiroshi Anzai, Jun Takami (with the list of whom Professor Fitzsimmons had the collaboration of Takako Uehino). In these one has some sense, however blurred, of a personal voice. But on the whole the "remakings" are evidently too self-indulgent to allow for any true freedom—the freedom to hear the poet himself.

Much more useful is the assembly of *Three Contemporary Japanese Poets* from London Magazine Editions. Here the work of Anzai, Shirahashi and Tanikawa is attractively introduced and represented, and the introductory matter is properly critical as well as being informative. Perhaps some of the versions are a shade too neat and elegant (Graeme Wilson's translations always tend to be in this direction), but representation in depth is the right way of going about the job, rather than Professor Fitzsimmons's genial, homogenized

## William vilified

WILLIAM J. CAMERON (Editor):  
Poems on Affairs of State

Augustan Satirical Verse, 1644-1714  
Volume 5: 1688-1697  
650pp. Yale University Press, £12.

With this volume *Poems on Affairs of State* completes its coverage of the seventeenth century and there now remains only a final volume carrying the selection to the death of Queen Anne. The present volume will have more interest for the historian than for the student of literature: its hero, or villain, is King William, who is lampooned by Jacobites and disgruntled Tories in verse that is often exuberantly bad. One misses the great names of earlier volumes: Murell and Rochester, who were both dead, and Dryden, who was not going to burn his fingers again in the political fire.

Most of the verse that William Cameron has to offer is in anonymous, or the work of such slight literary men as Arthur Mainwaring, Fleetwood Sheppard, John Tutchin, or William Pitt, who are poets only to the extent that they did not write in prose. In these literary badlands one welcomes such patches of verdancy as Dorset's two poems on the Countess of Dorchester or the verses on the nine Regents (1690) attributed, here to Mulgrave, and among the anonymous pieces, a well-turned epigram on William Sherlock, the conjurer who expectorated abandoned his conjugacy.

No pompous marble counts your eyes:  
Beneath a paltry oath he lies.  
If this volume contains few such flashes of wit, it is rich in historical interest. As the editor points out, Murell made frequent use of the satirical verse of the period in his history of the reign of William and Mary, and in his introduction Dr Cameron has a very interesting crit-

ical discussion of the satirical fiction to which Murell's history is related. In his introduction, Cameron makes it clear that the volume is not only a selection of the best of the verse, but also a selection of the best of the prose. The volume is a very good example of bringing the more resolute modernist "A Frosty Night" to the point.

Forme, what Virgil, Pliny, Manilius or Sallustianus he amulates the couplet. Crimes having had it to do to comment either on Manilius, Pliny or Sallustianus, he chooses the worse of the two. This gibe cannot be put to Dr Cameron, who has his task with distinction, wish indeed that he could better poets to provide material, but at least of his editing that matter is open.

In this long work of editor or printer's errors have been made. The dates given for the poems are 1685-1713, which is about seven years out of her marriage to Sir Robert Herbert—1591-1689. In fact he was born in 1604, in a state of Wells. "Lady Howland" is Lady, Philippa Howland, 1678, the youngest daughter of the sixth Duke of Norfolk, who was killed in the battle of Marston in 1649. It is said that "her" of the drama, from shop to Philippa, was badly written, and that the place of religion, pro-







but it must be so. He has also been more diplomatic than previously in using his programme-note to tell us what he has done and why; when he publishes this version, I hope he will explain this in yet fuller detail.

Mr Leppard's invention is, of course, very individual. He is a sort of Figaro of our modern musical scene: witty, resourceful, impudent when the mood takes him so, never pompous, never dull. But he has a feeling heart, and shows it deeply when the music takes a serious turn. How appropriate, then, for Monteverdi, who also mingles charm and irony with deeply felt compassion and tenderness.

There is a good deal of mainly enjoyable Leppard blended in with the marvellous Monteverdi; but then, precisely, is why it comes across as marvellous Monteverdi. When a Monteverdi opera is reconstructed by a rather dull and colourless personality, that is rather how we experience it, and it is worse still when done by an ambitious but inappropriate or ill-informed personality. No personality so strong as Mr Leppard can be liked in all respects or by everyone, and criticism is perfectly in order. But it is just the strength and distinctiveness of his basically very appropriate and very well-informed reconstructions which gets them across with such

overall artistic conviction to his eager audiences.

Peter Hall's production, John Bury's designs and Robert Bryan's lighting bring just the same fresh and creative styliness to bear. No one can specifically rebuke them, as Mr Leppard has been sometimes rebuked, for taking liberties with the original; there are no original, beyond a few iconoclastic stage directions, for them to take liberties with, and thus everything (as in staging Shakespeare) has to be created anew, which brings problems of a more general kind. Yet they too, on their side, show knowledge of the traditional attributes of these deities and mortals, as set out in emblem-books and paintings and other depictions and descriptions of the late Renaissance, when this earliest convention of opera formed against a background of Neo-Classical and above all of Neo-Platonic imagery. Their visual symbolism, like Mr Leppard's score, is not only imaginative, but valid; and all the more so for bringing the spirit rather than the letter of the Baroque convention meaningfully to the comprehension of modern audiences. Their singeing-gestures and their movements (three-dimensional movements through the air included) are not arbitrarily contrived. They are at once historically founded and

temporarily restructured. That is indeed the most satisfactory

is indeed the most satisfactory approach. The story itself was taken skillfully and faithfully from Homer's *Odyssey* by the librettist, Adoureo. The ten-year siege of Troy for Helen's beauty is the stirring tale of the *Iliad*; but the ten-year wanderings of Ulysses and the remorseful fidelity of Penelope before their reunion, when at last the angry gods relent, is a tale speaking yet deeper to the human heart. The Homeric strife of the gods conditioning the human struggles of the mortals is no mere trick of construction, but is a still recognizable because essentially timeless way of bringing into visual imagination those literally unseen forces which, operating as they do within the hearts of men, govern our actions and are in that sense as human as we are who do the acting. These are the universally human qualities we inherit and pass down, the archetypes in Plato's sense as well as Jung's; and their images still appear, not so very much disguised or altered, in our modern dreams and fantasies. So long as we are made to feel our own relationship with them, they still speak to us unanimously of their own accord. Of course we must be willing to go half-way to meet them in their ancient Homeric innery; but this is simply a case of that usual

the moment" which Coleridge

recommended so memorably because it "constitutes poetic faith".<sup>1</sup>

Our poetic faith in the archetypal imagery is made very easy for us by the Glyndebourne production, even during the rather metaphysical (neo-Platonism of Haskard's prologue) and impressive performance of the stage machinery; and increasingly as the gods and mortals are shown thereafter more directly interacting, in one another. There was an instructive contrast to that success, this same season at Glyndebourne.

For in Strauss's *Ariadne*, he and this librettist Hugo von Hofmannsthal, with all their repeated revisions, never got the two planes of our inner and outer experience into mutual relationship. At first there is the dramatic conflict between the serious operatic troupe with its young composer, and the lively comic troupe with its ready improvisation. Ariadne and Zerbinetta do confront one another, and the composer and Zerbinetta do take an interest in one another. But after Glyndebourne's summer interval the composer never appears again, and all attempts by the comedians to involve Ariadne in their earthly doings fail. There is just one passage not long after the curtain goes up again when their personalities, and their needs, are

treats book :

back into her spirituality, and she got nothing. The cast got the best of it in direction, and industriously achieved in spite of what we wonder! Thesaurus appears, where the fellow is, might symbolically be exact that he is not of death Ariadne has been was he just a mammoth's unconscious? There was certain consciousness lying when in Die Frau Hofmannsthal depicts of Life, of all their symbols, as the emblem the Kaiserin to drink.

Yet how palpably positive, on the contrary relationship between Kalkreuth and Miesow Ulysses and his Minerva and how fruitful in the of this intuitive cooperation the archetypal and how sensitively the nucleus of the dramatic Clytemnestra production there the archetypal dimension a masterpiece returning professional repertoire

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partly politics (drawn almost from two first-rate books by communist journalist Labaree) is offset by an unflinching treatment of the nature of the imperialist threat to Chile's economic and political sovereignty and the reasons M Lohrweiser can explain the relative failure of the Christian Democratic government. It is basically sound, but on subject he relies too much on leftist journalistic sources. Paints such a lurid picture of the country that it becomes incredible how anyone could vote from the right (over a third of the electorate did in 1970) or support a remotely progressive element. He continues to support the fact, the Marxists won over one of the Christian electorate between 1964 and 1970.

The author's sympathies mostly with the MIR (the Marxist group committed to struggle in Chile), and his particularly good on this point. He does, however, tend to let its defects fowling to its defence. The MIR gravely misjudged

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However, M Labrousse is aware of the recklessness MIR, when it boasts publicly to subvert the military hierarchy (the consequences of behaviour in Brazil in 1964 and Bolivia in 1971 should be kept in mind). In the end he sensibly acknowledges the dire consequences the Latin American left will face if the experiment fails, and any enthusiasm for bloodshed, but he pleads for a more realistic approach (to favour an open dialogue between reformists and revolutionaries in the near future) to recognize that in such instances, the revolutionaries are almost certain to lose, and to destroy the most hopeful (from their point of view) American.

Related issues arise with Tupamaros of Uruguay. They created what is undoubtedly the most effective and successful guerrilla movement in Latin America and two books recently published in France provide a portrait of the "Orga", in the end of 1970, after its almost ten three-year run of

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seems unlikely of its very hierarchy of such 1964 and give him fully acknowledge the Allende denies the needlessness (and in breach of revolution). He fails to acknowledge that Uruguay may well be in a regime in South America with the heavy-handedly the full guerilla of America, published detailed up to the most unorthodox success

**AUGUST 4 1972**

ground of fifty-five Tupacaters, he finds that the economic from the bourgeoisie the movement is open to the of the population. Students tend to view the organization with indifference whereas technicians those with more regard it with enthusiasm. Ambivalent relationship trade unions (mostly led by dox communists) are well As M. Labrousse remarks, "parce qu'ils sont en train de perdre emplois et qui craignent le Mouvement, ne être pas tous conscients de cette suppression sera nécessaire dans un perspective".

These two studies conclude After that the Tupacater greater difficulty. In the November 1971 (which honest, at least by Latin standards) the left-wing Amplité polled less than the vote. The two traditions thus demonstrated that they still retained a

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# Spectacle and morality in the Golden Age

**JUAN VELEZ DE GUEVARA:**  
*Los celos hacen estrellas*  
 Edited by J. E. Varcy, N. D. Sbergolo  
 and Jack Suge.  
 273pp. £5.50.

**FRANCISCO DANCES CANDAMO**  
 Teatro de los theatros de los pasados  
 y presentes siglos  
 Edited by Duncan W. Moir.  
 91 pp. £2.90.

**PEDRO CALDERON DE LA BARCA:**  
La hija del aire  
Edited by Gwynne Edwards.  
98pp. £3.60.  
Ginn Press Books. Distributed by Grant  
and Cutler.

For years the dearth of well-edited texts has been a ground for complaint among students and teachers of Spanish Golden Age drama. Although the situation is still not good, it is improving by leaps and bounds. A number of new series have been started, most of them providing editions of a high standard. One of these is the Colección Taurus, produced under the general editorship of J. E. Vazey, who is himself one of the joint editors of a fine edition of a little-known play, Juan Vélez de Guevara's *Los celos hacen estrellas*. He and N. D. Shergold are fortunate in being joined by an expert on Spanish music, Jack Sage. Dr Sage's collaboration is particularly valuable in dealing with an example of the *zarzuela*, a type of play new to Spain in the seventeenth century, combining music and spoken verse. Calderón, in the first known example, *El golfo de las Sirenas* of 1657, defined the new genre as follows:

inspiring as drama, the work of a dramatist who was always overshadowed by his more famous father Luis, nor one which until the present edition had been published only once in the middle of the eighteenth century. It was played in the old Alcázar de Madrid, and was a confused tale of thwarted love and jealousy told in two acts and mixing the popular elements of the *comedia* with inimitable interventions of classical deities. What is uniquely fascinating about it is the collection of five splendid watercolours by Francisco Herrera, "el Mozo," which accompanied the text in a manuscript sent to Germany in 1673, and which, representing the scenes of the *zarzuela*, provides us with an enormously valuable document about the conditions under which court comedies were presented in the reign of Carlos II.

most of the music written by Calderón's illustrious collaborator, Juan Hidalgo, for the play and for its accompanying *tono and fin de fiesta*, though it is a pity that we have no evidence about the dances which formed such an important part of the total production. It was Calderón who, in 1677, wrote of his *autos sacramentales* that those who read them would find them very tame without the music and the *tranyoyas*; thanks to the researches of the three editors of this work, the imagination of the twentieth-century reader can come somewhere near to bridging the gap dividing him from a form almost as rare as the Eucubistic drama of the *auto*; a form in which not only were the actors often the same as in the *autos*, but in which extravagance of spectacle was almost as important, even if the end to be achieved was so different.

been, for most of those interested in the subject, the main gateway to an important work now edited by Duncan Moir: Bances Candamo's *Teatro de los theatros de los pasados y presentes siglos*, of which a partial edition was printed by Manuel Serrano y Sinz in the *Revista de Archivos, Bibliotecas y Museos* during the years 1901-2. Bances Candamo, a younger contemporary of Calderón and himself the writer of a number of plays, was convinced that with the comedia poetry had reached its all-time peak, comprising the epic, tragic and comic poetry of Greece and Rome, as well as the operas and dramas of Tuscany and Provence. Among the practitioners of the *comedia* Calderón was the one who brought decorum to the stage and set the standard in the matter of characters, plot, structure and style. Calderón's success in the *comedia de capa y espada* is unrivalled, but his real achievement appears to be in the limbo plays, which provide examples of morality. Since his time, says Bances, no play has been so lacking in decorum as to contain allusion involving other than an innocent woman, whose honour has been lost only through force or deceit. Bances singles out as a particularly fine example of theatrical morality the play *El poiso de su deshonra*, in contrast to Rojas Zorrilla's *Codo codo lo que le toca*, hissed off the stage because there figured in it a gentleman whose wife was dishonoured by the love of another man, or to Calderón's own earlier *De un consigo tres venganzas*, a youthful play, which he later wished to withdraw because it showed a gallant striking his father.

Bonoes's splendid defence of the Spanish *comedia*, and above all his claims to its morality, were made in answer to one of a number of attacks on it, that of Father Ignacio Camargo, whose *Discurso theológico sobre los theatros y comedias de este siglo* of 1689 prompted the first version of the *Theatro de los theatros*—finished in the following year. Bonoes wrote three versions although the work remained incomplete at the time of his death in 1704 at the age of forty-two; and it was to remain incomplete until the beginning of the present century. Mr Moir has meticulously transcribed and edited the manuscript of the three versions and the Biblioteca Nacional of Madrid.

which a European dramatist of the seventeenth century confesses openly that he writes works for the court which have a political intention.

To addition, it is a key to the understanding of Itance's own *comedia* and *zarzuela*. Mr Mol suggests that it was for political reasons that Itance was forced to resign from his position as court dramatist to Carlos II and to leave the capital before he had finished his treatise. The critical remarks which Itance makes help in an understanding of the *comedia* in general, which he claims to be a descendant of ancient tragedy, itself owing its origin to the biblical flood of holy Elzabeth. He remarks that every kind of *representación* known to antiquity is contained in the Spanish *comedia*. He divides *comedia* into "*amatorias*" and "historiales," the "historiales" being more or less tragedies with a happy ending, and the "*amatorias*" being subdivided into the *comedias de capa y espada*, which he claims to be the invention of Diego de Enciso, and the *comedia de fábrica*. The chief difference between these last two types is that the *comedias de fábrica* deal with a higher class of people, although still in their private capacity rather than as public figures whose fate affected the body politic and might more properly constitute matter for tragedy.

Although Bancroft went along with Lope de Vega in thinking that the success of the *comedia* depended upon its concern for theatrical customs rather than artistic precepts, he differed from the "Monster of Nature" in believing that the poet must lead rather than follow the taste of the *publico*, and would certainly not have agreed with the earlier dramatist's belief that since the common people paid for the entertainment, it was only proper to please them by addressing them in the foolish way which they understood. Poetry, since it shows things as they should be rather than as they are, provides better instruction to morals than history.

Mr. Moir claims for the *Theâtre des los theatres* that it furnishes an essential link between the dramatic precepts of González de Salas and those of Lúzán. It appeared at a time when the *comedia* was at a low ebb: Calderón had died in 1681; but although he continued to work almost up to the day of his death, his later uncompleted work has been shamefully neglected, mainly because of the difficulty of getting hold of reliable versions. Gwynne Edwards's edition of what has been hailed as possibly Calderón's supreme masterpiece, *La vida del bobo*, leaves us no excuse for ignoring this line specimen of what

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**BOYDELL PRESS**

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# TLS

71st Year

4 AUGUST 1972

No. 3,675

## Viewpoint

BY ANTHONY BURGESS

IT IS IRONIC that, with Britain not 'going into' Europe, Europe should almost have forgotten who and what the British are. Individual Britons have not been going into Europe very much since the war, except for the roast-fish, fried-fish package on the Costa del Sol. The fifty-pound foreign allowance was an insult—just enough for an hour or so in a West Berlin night-club—and as for buying property abroad, there was that restrictive business of the dollar premium, a punishment for wanting to leave England. In Italy, the English are known from revivals of Antonioni's *Blow Up* and television adaptations of *Look Back in Anger*—the English of an England already passé and remote. They are not as real and fleshly as the Americans and Germans are. In Bracciano, where I have a small house, I am called 'tedesco' or 'americano' (to some, my English does not sound American enough to be genuine, therefore I must have learnt it in Bonn). My young son is 'il piccino americano'. My wife, who is *ex* Italian but speaks English well, has to be 'l'americana'.

The literary application of this is to be found in Italian periodicals where the odd interview with myself appears. I am, inevitably, 'un romanziere americano', since the idea of an English novelist being in Italy at all is vaguely preposterous. True, La Parra is one of the ornaments of Rome, but she is a kind of international lady like Maria Callas or Jackie Kennedy Onassis, in whom art is a mere adjunct of distinction, beauty and wealth. If Fellini wants to put an expatriate writer into one of his films—as he did recently in the *Trastevere* episode of *Roma*—he goes to someone like Gore Vidal, who, anyway, has a primal beautiful-people glamour and speaks Italian in a brisk jet-set way. English novelists don't, for the most part, exist for cultivated Italians—neither as people nor as names on Feltrinelli paperbacks.

It might be fair to add that Italy is not a very literary country, and that not many have heard of Gaddo or Manganelli; but the bookshops are a reasonable guide to what Italians might be expected to read if they did read, and these confirm Milán's or Turin's neglect of our British novelists. The two big book-stalls in Trastevere go in for pornography and flange, modulating through books of Nazi atrocities to the anthropology of Desmond Morris; but British fiction means a reprint of *Crime Yellow* with a picture of Edith Sitwell on the cover, or of *Women in Love*, *capolavoro di Ken Russell*. Where are Amis and Braide and Drabble and Lady Snow? Burgess's *La Dolce Vita* gets a long one-copy dusty display because Burgess himself is here, feebly ready to 'whine or bully'. Ivy Compton-Burnett has been discovered as a proto-structuralist, and Christine Brooke-Rose is a kind of Frenchwoman, so

they are around. Otherwise literature in English has, like English itself, to be American, and then it can safely go into Italian.

The Americans are very much in Italy, as well as Italian, and there is hardly an American writer who has not spent some time at the American Academy here, writing a long novel about an American writer at the American Academy here. But, apart from the fact that Americans exist corporeally for Italians in a way that the British do not (and this has to be blamed on a succession of British governments), American literature seems to have something to say to the Italians. American fiction is political, which is a great recommendation to all Europeans, and British fiction is just about unexportable manners. I mean 'political', of course, in the widest sense—the sense of protest or counter-protest. This makes Philip Roth's *Lament for Portnoy* (note that deliberate mis-translation of 'complaint') into a political novel, like Ralph Ellison's *Invisible Man* or Norman Mailer's *An American Dream* (the moonshot hook and the sex book, though not strictly novels, are still strictly political). The 'political' novel in England, as practised by Snow and Edelman, is not, by European standards, political at all: it is merely about men in clubs.

In Italy, as well as France, every novelist has to have a political affiliation—ideological more than strictly sectarian—and this is taken into account even in purely aesthetic evaluations of his work. If you have no interest in politics, you are still liable to be interpreted politically, and—inevitably—since you are not a revolutionary activist you have to be a crypto-fascist. A long article on myself appeared in the *Messaggero*, representing me as the worst kind of reactionary. This is, incidentally, balanced by some of the correspondence I get from Americans who sign themselves 'John Doe', and say 'Get back to Russia, you filthy communist bastard'. My crime is to be distrustful of progressive shibboleths and to say that we are all sinners.

Recently on this page Peter Porter said that the British, poets and novelists alike, have no contemporary figure capable of generating an international literary excitement—no one like Günter Grass or Norman Mailer. It can't be altogether to do with politics, unless the forging of a new literary medium is, as it probably potentially is, a political act. About some writers there is an aura of internationalism even when their language resists translation; there is a when the content is erotic or even High Anglican. Beckett and Borges are revolutionary, though they feel about human beings very much on their own; Doris Lessing, obsessed with social and sexual wrong, is not

T. S. Eliot is everywhere known, while Geoffrey Grigson has never been heard of. Novelists like Margaret Drabble are, on their own admission, content to plough a traditional and somewhat parochial furrow, and there is nothing wrong with that. Keats wrote, as Grigson might write, of leaving great verse into a little clan. Literature doesn't have to be international. On the other hand, British insularity too often seems to mean the recording of manners, interesting but superficial and ephemeral, and neglecting what lies underneath them.

A book by Frederick R. Karl, called *A Reader's Guide to the Contemporary English Novel* and popular in American universities, may be regarded as less a guide than a thimble. We British novelists are dead because England herself is dead. *Lucky Jim* is 'tepid, uninspired, flatly written comedy'. Turgenev's later work is 'unfortunate'. Golding's concern with moral issues, with the secular fall from grace, never approaches the intensity of *Heart of Darkness* or Camus's *The Fall*. Iris Murdoch is given to 'intellectual camp'. The later Snow 'comes on flat and rational in a prose that he-sides being cliché-ridden has lost all vigor and tension'. Muriel Spark's novels have been 'sleander, more suitable as 'entertainments' than as serious fiction'. Anthony Burgess 'has too much going on all the time for the small amount finally revealed'. That Graham Greene 'has after a transitive verb' 'the power of nearly first-rate novels is not to be denied; but to claim more for them is to read in the religious hopes of the reader'. Joyce 'is a thin and uneven, eventually repulsive and tiring'. And so on. Doris Lessing and Anthony Powell do at least record, in full awareness, the decay of a great society, but it is, apparently, an insufficient subject-matter for the sustenance of a major literature.

Bernard Bergonzi, in his admirable *The Situation of the Novel*, sees one of our national faults in the addiction to a 'non-style', which makes first novelists quite content to open like this:

Janet was fixed when she got into the office that evening. She ran up the stairs to her flat, desperately hoping there would be a letter from Simon. There wasn't, of course, only a boring-looking invitation to a party given by some dull friends of her sister's.

That is Bergonzi's own invention. The following is a real opening—that of Richard Farina's *Heaven Does So Long It Looks Like Up to Me*:

To Athens then. Young Gnospos Papadopolis, fifty Poul, flew from the island, voyaged back from the asphalt seas of the great wasteland of highways U.S. 40 and mysliding off, I am home to the glacier-gnawed gorges, the fangers of lakes, the golden girls of Westchester and Shaker Heights. See me load with lies, big boots stomping, mind awash with schemes.

It is, of course, as Bergonzi goes on to say, very bad writing, but it can hardly be called a non-style. It tries. It wants to enter a lugger

world than that of the office. About temporary British fiction it-or-leave-it quality give a damn about hope or America or. It's good enough why worry about novels aren't writing for enemies, rather.

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Shaw at home with his wife Charlotte.

## Public Shaw and private Shaw

BERNARD SHAW:  
Collected Letters 1898-1910  
Edited by Dan H. Laurence.  
1,017pp. Max Reinhardt. £6.

The Bodley Head Bernard Shaw  
Collected Plays with their prefaces.  
Volume IV.  
1,019pp. Max Reinhardt. £120.

MARGERY M. MORGAN:  
The Shawian Playground  
366pp. Methuen. £5.

LOUIS CRAMPTON:  
Shaw the Dramatist  
261pp. Allen and Unwin. £3.50.

LEON LUOGO:  
Bernard Shaw: Playwright and Preacher  
270pp. Methuen. £3.

EARLY in the new volume of Shaw's letters is one to William Archer, in which Shaw offers this characteristic self-evaluation: 'As a matter of fact I am by a very great deal the best English-language playwright since Shakespeare, and considerably his superior on a good many points.' The date is 1910, and that time Shaw's remark must have seemed to Archer an extravagant joke; but by the end of the decade it was a possible, credible judgment. These letters record Shaw's Edwardian years, the years during which he revealed, indeed paraded, his genius; they are therefore of the greatest interest to anyone interested in his career, or in the growth of modern British drama.

The book begins in 1898, with Shaw at work on *Plays Pleasant and Unpleasant*, his first published collection, and ends with the copyright performance of *The Dark Lady of the Sonnets*. At the beginning he is the author of a number of plays, but has had only one extended London run (fifty performances of *Arms and the Man* in 1894); by the end of the Edwardian decade he has written *Caesar and Cleopatra*, *Man and Superman*, *John Bull's Other Island*, *Major Barbara*, and *Magnolia*, and has had his successes at the Lyric and the Vaudeville Royal Court. There are still important plays to come—*Heartbreak House*, *Saint Joan*—but this is the great productive period, and it is the work of these years that makes Shaw 'the best English-language playwright since Shakespeare', if any does.

Dan Laurence, the editor of the *Collected Letters*, has chosen 1898 as the beginning of this volume presumably to emphasize the significance of Shaw's marriage in that year. It seems obvious that there was a causal relation between the marriage and the burst of creativity that followed, and that the connec-

tion was more than simply financial. Certainly Charlotte Payne-Townshend's money freed Shaw from poverty and journalism, but her presence had another useful consequence: she was a barricade against the sexual importunings of other women, and Shaw's own philanthropic impulses. There is an interesting example of this role here, in a letter to a particularly insistent admirer, which was drafted by Shaw, to be signed by Charlotte. Shaw says of Charlotte that she was beyond any 'corrupt personal interest' in him, but she was at least willing to act the jealous wife when it suited her husband, and thus free him to write his major plays. Throughout this volume this curious union runs its eccentric course, more like the friendship of a spirited nephew and a difficult aunt than like man and wife, but clearly a source of security for Shaw.

When Shaw was not being a playwright or a nephew-husband, he was being a man of affairs—a Fabian, a political office-holder, a campaigner against censorship, an author with rights and translations to worry about—and all of these activities get into the letters. One finds the St Pancras Vestryman worrying about Sanitary Inspectors in Somers Town, and free public conveniences for women, the Fabian advising Fabians, the vegetarian defending his diet. Shaw lectures Wells on currency, Webb on Socialism, Ellen Terry on acting, Archer on drama, Coburn on photography. He writes letters that amount to essays on 'The Drink Question' and on the proper education for a young girl. Surely no other author's letters provide so full, or so entertaining, a representation of the intellectual, political, and social life of his time as Shaw's do. The importance of this volume therefore goes far beyond its literary content; it will be a valuable source book for any

serious student of Edwardian life and thought.

One also expects to find in private letters a private person, and this does not at first seem to happen with Shaw. He had many friends, and his letters to them are often affectionate and sympathetic, but they are rarely intimate. Between Shaw and his correspondents stands that created character, GBS, the incorrigible histrionic mountebank, posing and posturing, joking and heckling, offering outrageous advice in reasonable tones, inking pleasure in what he called his 'anti-gentlemanly, anti-literary, anti-ethical, anti-virtuous view of life', and always maintaining a relentless note of cheerfulness and good sense (neither a quality that one looks for in the private letters of great writers). There are no self-revelations, no confessions, no dark doubts, no moments of despair or anger, indeed no passions at all. After a while Shaw begins to seem a bit inhuman, like the nightmare that Yeats had of him, as a smiling sewing machine.

Still, there is a private person here, a character does emerge, if not out of confessions then out of occasional sentences that seem to set aside the mask, the cap and bells. It is not GBS who writes to Ellen Terry:

What people call love is impossible, except as a joke (and even then one of the two is sure to turn serious between two strangers meeting accidentally at an inn or in a forest path. Why, I dare not for my life's happiness make love to my own wife. A delusion, Ellen, all this love romance: that vain madness lies.

And the same voice, arguing the necessity of pubs for the support of ordinary existence, observes somberly that not everybody 'is strong enough to endure life without an anaesthetic'. The impulse to realism and truth-telling that must have made Shaw a trying correspondent

when one was in trouble (he was likely to advise filing for bankruptcy when one had only asked for the loan of a hundred pounds) made him acknowledge human inhumanity, if only to be reasonable about it.

The reasonableness may seem so unrelenting as to be unnatural, but it is alleviated by an equally unrelenting kindness (also not a quality notable among writers). Through this volume, Shaw's dealings with the husband-and-wife acting team of Janet Achurch and Charles Charrington offer an example. The Charringtons were constantly in debt, and always cheerfully confident that Shaw would bail them out. He responded to their eagling letters with a sensible generosity, usually accompanied by money; he never lost his temper, and he never refused his good advice, though he knew it would not be taken, and that another begging letter would inevitably follow. Shaw was too much of a realist to expect human beings to change, and too humane to despise them because they did not (hence his need for a theory of Creative Evolution, since the only possible change in human nature must be a genetic change).

It would be a mistake to divide the contents of this volume of letters too rigorously into the public and the private: for in Shaw's case, the public was the private. That is, what he did in his public roles entered into his imaginative and creative life, and produced a body of writing that is unique in its blend of issues and opinions, ideas and feelings about ideas. Shaw's imagination seems to have been able to absorb immediate, public experience, and not, as was the case with Wells, in order to use it directly in barely fictionalized narrative, but to assimilate and transform it.

If one reads through the letters written while Shaw was at work on a play, one finds an enormous amount of other, public living going on, and very little sense of withdrawal from public roles in order to play the private role of playwright. And the sense that this gives, of life lived among issues, informs the major plays. While *Major Barbara* was being written, for example (in a period of less than six months), Shaw found time to work at rehearsals for three other plays, meet with the Executive Committee of the Fabian Society, deal with the Charringtons' perennial financial problems, move house, revise half a dozen French and German translations, answer questions for his biographer, and visit Wells at Sandgate. These various activities seem to have been not so much interruptions as parts of the whole extraordinary imagination that was creating *Major Barbara*; in the life, as in the play, there are no private moments, only public occasions, but those occasions are lived fully, with a mind open in all directions.

A consequence for the critic of Shaw is that, though he must be aware of the relation of the plays in the life and thought of the time, this cannot be done simply by recognizing that a 'background' exists; for Shaw helped to create the climate of thought in which his plays lived, and so the background is really foreground, ideas are events. At the same time, ideas are so transformed by the power and individuality of Shaw's imagination as to unmake a 'philosophical' approach equally inadequate (as is also the case with Brecht, a playwright of similar imagination). Political ideas may explain Broadbent, social philosophy may explain Snobbery Price, but neither will help us with Peter Keegan or Undershaft. None of Shaw's plays, not even the most casual tomfoolery, can be reduced to propositions, and the greatest of them baffle critical efforts even to summarize their arguments.

If one says, then, that Shaw wrote 'dramas of ideas', one is not saying that his plays are either philosophical or dialectic, but simply that they contain ideas, which interact and change, as characters do, and that the actions which his plays imitate are the actions of ideas upon each other. Often a principal character will embody within his own mind ideas which conflict, and out

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—Elizabeth Jennings, *Catholic Herald*, £1.75

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—Norman Shrapnel, *Thursday*. £1

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—*The Economist*. With 2 maps and 3 figures. £5

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By Walter Shepherd

This book has something to say on all aspects of flint, and one of its objects is to give at least some answer to all the old questions people are liable to ask about flint. It has therefore taken make occasional excursions into folklore and popular fancy, and even dip into linguistics, but its main theme is the study of flint as a mineral. With 83 plates, one of which is in colour, and 88 figures in the text.

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## Books received

### Arts and Crafts

ALTON, W. G. *Plastic Toys That You Can Make*. 96pp. Mills and Bunn. £1.25.

This craft book is addressed to "those who are young enough to enjoy making toys". Instructions are given for making nearly thirty toys, including a roundabout, Noah's Ark, noughts and crosses and a garage. Measurements, diagrams and photographs are included and the toys shown are very appealing, but some expertise is assumed: "The wash basin is faced and top drilled", "The wheels can be turned and drilled at 90°".

KIMMANN, LUTHER. *The World of Puppets*. 80pp. Evans Brothers. £1.50.

This book is addressed to adults, and particularly to teachers who are reminded of the educational value of puppetry and methods of introducing work with puppets into school. The illustrations are excellent, the approach realistic, with recognition of the place of very simple hand puppets, made from handkerchiefs or odd scraps of material, as well as mask puppets and elaborate marionettes. A contents page and index would make the book much easier to use.

### Aviation

CYK, JERRY R. *History of the Polish Air Force, 1918-1968*. 307pp. Reading: Osprey. £5.

As Jerry Cyk says, the Polish Air Force rose, phoenix-like, from its

ashes three times during the fifty years of its existence. The wonder is that it took birth at all in 1918. During the two years after the end of the First World War, Poland was liberating herself piecemeal and each district that arose to reassert independence seized what aircraft and engines it could find and began making them fit to fly and organizing units to operate them. They actually had fifteen squadrons on duty in those liberation battles and used them with good effect, particularly against the Ukrainians. By 1921, the foundation of an aircraft industry had been laid. It had wilted by 1936 and when the Second World War broke out the Air Force was largely equipped with obsolete aircraft, home-grown and foreign. During that war its members served with the RAF which, with the Russians, controlled the Polish Air Force until 1947. This book explains how the force rose again after every misfortune and provides a great deal of detail about units, aircraft and operations.

### Biography and Memoirs

WALTERS, JOHN. *The Royal Griffin*. Frederick Prince of Wales 1707-51. 232pp. Jnrrols. £2.50.

Always at odds with his family, wayward and unpredictable, Frederick Prince of Wales is not an inspiring subject for a biographer. John Walters portrays him as not altogether unattractive, emphasizing his charm as a youth in Hannover, his fondness for music and art, his lack of affection and his popularity with the common people. He visualized himself as a future "people's monarch". But he was profligate and extravagant, and his treatment of Handel was such that his biographer finds it unpalatable. He wrote a bad play which caused an uproar at Drury Lane, and a satirical romance at the expense of the royal family which was suppressed by the government. Mr

Walters does not explore his character in depth (perhaps there was not much depth to explore) but he has produced a readable life-story of his somewhat unpromising subject.

LORD PLATT. *Private and Confidential*. 190pp. Cassell. £3.50.

Lord Platt's life has been governed by a spirit of liberal humanity and future authors could learn a great deal from a study of his attitude. Both doctors and patients, either actual or potential, should read this book: doctors will gain much from Lord Platt's sane approach to medical matters and will also learn how to get the best out of their patients—a matter which is all too often overlooked. Patients, for their part, will learn how to get the best out of their doctor and the reason for many aspects of a doctor's attitude and approach which may be puzzling to them. Lord Platt's love of music (he is a keen cellist) is transparent throughout this book and completes the picture of the sensible, thoughtful and unconventional person he has shown himself to be. Lord Platt states clearly that he does not belong to any orthodox, or unorthodox, religious body, but the philosophy and interpretation of life and death which he expounds seem to be of greater value than those expounded by many who call themselves religious.

### Costume

Index to British Military Costume Prints 1500-1914. 488pp. Army Museums Ogilby Trust. £9.50.

This valuable reference book records more than 15,000 prints and will be warmly welcomed by students of military dress. The index is not comprehensive since it includes a sample of portraits of high-ranking officers and battle prints only where they give information about uniforms. On the other hand nearly 400 native covers and song sheets are listed. The compilers admit that there are inevitably some omissions and errors, but generally the book reflects great credit on the Ogilby Trust, whose third publication it is.

There are two main lists of prints, one of sets and bouqs, and the other of single prints. These have been helpfully indexed in three ways: the first under artists, engravers and publishers; the second, regimental index will be less easy for non-specialists to use since the title on a print is not necessarily listed, e.g. the 93rd Highlanders is to be found under the Argyll and Sutherland Highlanders; the third index is under people and places. A mild complaint must be made of some disappointing plates, particularly those of quarter page in which uniforms are difficult to distinguish and legends are illegible. Nevertheless, this index will be a standard work, should be in every main library and will be indispensable to collectors, dealers, and museum curators.

### History

BLACKLEY, F. D. and HERMANSEN, G. (Editors). *The Household Book of Queen Isabella of England*. 253pp. Edmonston: The University of Alberta Press.

This is a text and translation of the account of the keeper of the wardrobe of Edward IV's queen, Isabella, for the expenses of her household between July 1311 and July 1312. The account is well known, in so far as it was used by the late Hilda Johnston in her analyses of the organization of queens' households; but it is a great advantage to have it in print. Far too few royal household accounts have been published. This one provides incidental pieces of important information. For example, it shows that Isabella had a copy of the Ordinances made for her and that Tokelowe's story of Edward's abandonment of his wife at Tyne-mouth, in 1312, is unjust to the king. More generally accounts of this kind are a natural part of the working and personnel of the royal administration. In the last resort it may prove that it is the economic historian who has most to gain from them. Like most great lords and ladies, Isabella spent much

of her income on cloth and luxury goods. The fairly abundant evidence for such expenditure has been little studied. The text and translation have been carefully done, though with some eccentricities, e.g. "stewart" for "steward" throughout.

### Politics

NANDA, B. R. (Editor). *Socialism in India*. 299pp. Delhi: Vikas. Rs 35.

There has been a good deal of confusion about the various factors which combined to produce Indian socialism as it can now be observed; and those responsible for directing the research undertaken by the Nehru Memorial Museum deserve to be congratulated on their decision to explore this important field. After a systematic study of socialism in India between 1919 and 1939 had been inaugurated by the circulation of a detailed chronology and a select bibliography, a seminar, attended by some thirty scholars, was held in November, 1968, at which twenty-five papers were presented and discussed. Certain themes and fields which could not be covered were relegated to a later seminar, held in October, 1969. This was attended by twenty-five scholars, and thirteen papers were contributed.

The present volume contains ten of the most representative papers gathered from both seminars. They deal with such questions as the ideology of socialism, the influence of Soviet Russia and the Communist International, the reactions of the Indian National Congress, the influence of the agrarian movements, and the impact of socialist ideas on two great literatures—Munshi and Tagore. The papers are very competent, and deserve careful study. The editing and the format of the volume are both first-rate.

### Sports and Pastimes

EVANS, LARRY. *Chess Questions Answered*. 249pp. Fbner and Faber. £2.

The bulk of this book derives from a series of articles published by the author in *Chess Life and Review* and shares with them the merits and defects of occasional journalism. It is lively and interesting but its topicality is already fading into a kind of *viens fen* and much too much of the content consists of opinions, statements and quotations at third hand. For the weekend reader the book is that mentioned in the subtitle "the ten best games of the modern era". Of these only two have real claims to be so considered and the remaining eight, including the two in which the author is involved, would scarcely come into question for appearance in an anthology of the hundred best games.

BONET, EDUARDO and others. *British and Bullfighting*. Translated by Rafael Millan. 332pp. 560 illustrations. Allen and Unwin. £8.40.

This gaudy, cumbersome album was made in America and published there by Crown Publishers Inc. It is endlessly informative and interestingly if crudely illustrated. The three sections deal with "The Bullfight", "The Bull" and "The Bullfight", and nothing seems to have been left out; there is a good glossary of terminology. The translation is like bad Hemingway, with key words—*torero*, *torero*—left in Spanish so that even expert analysis sounds more like a prospectus.

### Symbology

SHARP, WILFRED (Compiler). *Shepherd's Glossary of Graphic Signs and Symbols*. 59pp. Dent. 2s.

This is a most unusual volume. Every book about a subject gives the symbols used in that subject, but here is one that attempts to give all the signs used in at least seventeen subjects. They are classified geometrically as marks that occupy two dimensions; one dimension (lines) or no dimensions (dots). Naturally this requires a good deal of indexology and cross-referencing but it is all there. It is a reference book for libraries, but it will also give much pleasure to the browser.

Walter Shepherd modestly claims that his researches are issued "with the expectation that future experts will improve their accuracy, their workmanship and increase their utility". It is in that spirit that few comments may be offered on the origins of the signs of the Zodiac, mysterious, but that for the letter upsilon (Y): It is more suggestive of a ram's horns. The phantasm is probably a form of the letter alpha (a, first letter of *alpha*, number), not of zeta (Z) the fascinating game could go on a long time, and a reader can be amazed at Mr Shepherd's erudition, ranging from tramps' "ger" through hallmarks to mathematical logic.

### Topography

PLUNKETT, JAMES. *The Geography of Ireland*. 208pp. Hutchinson. £2.80.

Beginning with memories of childhood and youth in the Dublin described so fully in his novel *Snow*, James Plunkett reaches to Ringstead with "the ghost of associations" of the medieval and then describes happy weeks in Wicklow, Tipperary, and the term counties from Cork to Donegal including the Aran Islands and northern Arranmore. Though not by the beauty of the scene he is more concerned with the myths which linger in the memory of country people and their evocation by local writers such as Joseph Campbell and Gore-Booth, for he treats even named writers with affection. In the end, as he says, has not the truth, and his own historical allusions are often inaccurate in detail, he recalls imaginatively the people whom the legends recall.

Bronze Age people with their rituals, the credulous, ascetic, evil monks, the warrior chieftains, the wildwood Norman and English invaders. His friendships with O'Connor and Pender O'Donnell are gratefully remembered, and his sense of "Indivisible nation" with Irish antiquity places the "solomon monasteries" and Victorian idealizations of the past in his record, for instance, of adventures of the O'Sullivan and O'Neills in the seventeenth century from Berchaveno to Lough Swilly.

### Wine and Food

LATHAM, JEAN. *The Pleasure of the Company*. A History of Meats and Meats. 179pp. A. and Black. £2.25.

Another book on meats and eaters! They seem to appear endlessly, each more gaudy and expensive than the one before. Latham's is an anthology from previous sources—Fay's, Fiennes, and famous meat fiction. After harrowing revelations of our ancestors' manners and Philippe Pullar gave us in *Cooking Fossils* this book is missing even the chapter on horrors, which could hardly turn the stomach. But the book is a good written and the author's amiable affection for poor food shines out. The portrait of the Rowlandson type one expects with an air of the Stuart clearly one who did not count the calories he consumed and recorded in a diary.

An authority on Latham has many judgements and dishes as well as food and social occasions. It is rather wise, coloured, Gilly of frontispiece—George's up soft-baked egg—is splendid.

We regret that the publisher of *Rowlandson's Dainties* and *The Grand Inquiries* given by the Johns Hopkins Press is in fact the Cornell University Press (IBCO).

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Applications should be made to Box 0338 TLS, The Times, EC4P 4DE.

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Applicants must be chartered librarians with wide experience in the administration of public libraries. This post is filled in seniority and duties include acting for the City Librarian when required, preparing reports, supervising special and technical services and library publications, and co-operating with architects in library planning. To obtain application form and further details please send postcard, 'phone or call at the Establishment Office (Rt. Ltr. Westminster City Hall, Victoria Street, NW1 1JW, Tel. No. 01-334 2553 12-hour service). Closing date 25th August, 1972.

### UNIVERSITY OF AARHUS, DENMARK

## Lectureship in English Literature 1972-1973

Applications are invited for a post as temporary lecturer in English Literature. The post will be tenable from 1st (or 15th) September 1972 to 31st July 1973. Preference will be given to the applicant with special interest in 16th and 17th, or 18th-century English Literature.

Applications with at least two references and giving details of research and teaching experience should be sent not later than 21st August to Aarhus University, 8000 Aarhus C, Denmark.

### ARMAGH COUNTY COUNCIL

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Applications are invited from Chartered Librarians for the above post in the County Library Service. Salary scale £1,932-£2,100 (under review), point of entry to be determined by reference to experience. Further particulars and application form may be obtained from the County Librarian, County Library Headquarters, Charlemont Gardens, The Mall, Armagh. Closing date 18th August, 1972.

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